

THE ETUDE.

LYNCHBURG, VA., OCTOBER, 1883.

Issued Monthly in the interest of the technical study of the

Instrument. PRICE, FIVE CENTS PER ANNUM IN ADVANCE.

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rate, when ordered in advance.

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There are, according to the best known

revelation, thirty-nine journals devoted exclusively

to the interest of music in this country. They

deal principally with current events of the musical

world; their aim is to disseminate general musical

information, and they are very often published to

slight the praises of some business establishment.

The aim of this publication is specific and circumscribed. It will primarily

supply material for study of the technique of the

piano-forte; and secondly, be devoted to the general

interest of pianists and piano-teaching. It will take the form of an instructor, or

text-book, rather than a paper which is to be read

at one sitting and they never taken up again.

The exercises which are to be studied will form

its principal feature. No distinct course of study

can be followed; but teacher and student are to select from the material given

those exercises that are adapted to individual wants.

How to study properly? how to practice? how to teach? are subjects that will be

constantly before our mind. Contributions will be solicited from the leading men of the

profession, both in this country and in Europe.

There is now enough material on hand to supply

the journal for six months or more, with the

prospects of a rich supply from the best known sources.

We are thoroughly convinced that Piano

Technic is not receiving the attention it should by

the average teacher and student of the piano.

The regular journals of music only speak

of it in a general way, and refer to it only incidentally.

When we consider the vast amount of subjects

that nearly all our musical activities are confined to, or connected with, the piano-forte;

that it forms the basis of all musical education;

that most of the music published is for that instrument;

that the great composers have written some of their finest works for that instrument;

that vocal music and all other forms of music are greatly dependent on it; that it has become a part of our society and civilization,

we have no further apology to offer for the appearance of this sheet.

The task we have undertaken is to promote

the interest of this important branch of art and education, which we believe, has not received

the consideration commensurate with its vast influence.

We present this our first number with some caution, but with a sincere

determination to make the publication as valuable and practical as it lies in our power.

There will appear simultaneously with this paper a translation, revision and enlargement of Liszt's *Piano-Forte-School*, by the editor. This book received the prize over all competitors in Germany. The board of judges included the greatest living teachers. These were Kullak of Berlin, and Carl Reinecke of Leipzig; were among them. This work has met with great favor by the leading teachers everywhere. Dr. F. L. Mottet of Yassar college pronounces the highest eulogium on the work when he says:—"The author is master of his vast subject-matter, and presents the different explanations in a thoroughly clear form. He leads the pupil from step to step in a sure and agreeable manner (as much as serious study may seem agreeable to a beginner) to highly satisfactory results. He presents, even to the piano teacher, many intelligent remarks that will all meet with welcome attention. The technical exercises are based on the modern requirements of piano-forte virtuosity. While the 'pieces,' enlivened on the motive of the exercises, are selected in accordance with the respective technical task, transform the mere mechanical subject-matter into higher melodic-harmonic forms, thus presenting as the progress and understanding of the pupil may require, deeper emotional meaning. In the hands of the patient, piano-taking teacher, the present method cannot fail to give the most satisfactory artistic results, in the shortest time that any one has the right to expect when the study of a difficult art is in question."

The reviewer has made modifications of the original work, to better adapt it to the American student. The book was overloaded with popular German melodies (colloquial); their merit lay in their being familiar to every German, and not for any technical or didactical virtue they possessed. There have been some forty substitutions and additions made, which were cautiously admitted, and never without a good reason. The principles of the work have, however, not been changed. Only the material has been replaced, which, it is hoped, will enhance, rather than diminish, the value of the treatise as a primary text-book for the piano-forte. Specimen copy will be mailed free for \$2.00 by addressing the publisher of this paper.

The directions and remarks accompanying each exercise point out only one of the many ways by which an exercise may be studied with profit. It is not presumed to take the place of any established manner any teacher wishes to pursue.

The exercises in this publication are not intended to supersede or to supplant the practice of the regular study or exercise, but should precede that practice. Extended studies and Etudes have defined artistic form, while these exercises are merely figures, and are strictly finger exercises—a pure and solid technic.

Teachers are requested to try these Etudes with their pupils, and if the introduction proves favorable, additional numbers can be supplied at regular teachers' rates.

German fingering, in which the fingers are designated by 1, 2, 3, 4, has been employed in this publication; believing that, to the greatest number of teachers and students, this mode will be preferred; since it is gaining in favor among teachers and pupils, it will, in the course of time, supplant all other modes of fingering.

OBSERVATIONS ON THE STUDY OF THE PIANO-FORTE.

Translated from the German by "THE ETUDE."

1.—NATURAL AND THE WORKING OF IT.

The importance of tone production in finger exercises and scales, is generally very much underrated; and yet these form the material out of which piano-forte music is made. In producing sound, the manner in which the tone is formed can be compared, for example, to the material used in weaving; the scales and arpeggio practice, to the thread upon the loom; while the music is the artist's work. If the material is poor, the thread will consequently be rough and uneven, be it otherwise ever so well made. But if the thread is uneven, only an awkward piece of workmanship can be the result. The student should imagine himself seated at the loom when practicing and producing either silk or sackcloth, according to the manner of practicing; for so that degrades the material produced.

2.—SETTLING IN PLAYING.

There is a certain kind of practice of pieces which is ruinous to the player as it is annoying to the listener: it is a fumbling, uncertain feeling after the keys, as if first trying, and then after the real stroke; just as the blind that first test the ground with foot or cane before making a firm step. The tones likewise are first tested before they are fully taken in and enjoyed; and there comes forth a stammering kind of music that is liable to produce nervous prostration. The result of such practice is, that in course of time the whole playing will become unbearable. This evil in playing can be traced to a defective vision; also in the lack of the proper relation between the eyes and fingers—the eyes, namely, are uncertain in reading, and must ask the keys if what they read be true; the fingers are furthermore uncertain, and to make sure, try the keys for the second time. This unsteady standing is avoided if when practicing the hands are taken first separately and carefully studied with a corresponding natural degree of Tempo, that will make stammering unnecessary. Even if this quiet measured way of playing be continued a long while before the right tempo can be taken; this is the only natural condition of playing pieces, and nature is not overcome by the snail of a finger.

3.—TECHNIC.

The Technic forms the body of the music, but in and through this body the working of the spirit. Who would not earnestly strive to give this finely spirit a beautiful form? The pure and solid technic produces the purest and solidest effects in a purely musical as well as in an executive sense, according to the spiritual character of the player and the composition performed. Technic is not to be comprehended alone in "mechanism," but it figures in the portrayal of musical pictures and for this reason presupposes a musical organization. Between "mechanism" and "technic" there is the same difference as between "finger-exercises" and "musical compositions"; Etude is the link that unites one with the other, since it contains both mechanism and technic.

(To be continued.)

MOTTO—Omne tibi punctum est minutum utile Aulo.—Horace.

He who mingles the world with the agreeable bears away the prize.

THE ETUDE

DEVOTED TO THE INTERESTS OF THE TECHNICAL PART OF THE

Piano Forte.

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No. 5.

1. The hands in this exercise progress upward and downward along the key board in a quiet, gliding manner. The strictest attention to the pathological position of the fingers is here to be enforced. This exercise is admirably adapted to forming the hand, since scarcely any extension or contraction of the fingers occurs.
2. Care must be taken not to allow any break of the *legato* between the last note of the measure and the first of the next.
3. Constantly study equality of tone by listening to the sound of each note. Allow no finger to produce a tone that stands out from the rest unless that be the regular accent; and this regular recurring emphasis should form a series of an equal succession of tones, just as exact and uniform as those on the unaccented parts.
4. It cannot be too strongly urged to commit these technical exercises to memory as soon as possible, and allow the eyes to rest on the fingers to see that they do not go astray.

No. 6.

- a. This exercise differs only from the preceding in having a skip of a third between adjacent fingers, which to execute with the same smoothness as the rest will be the main object.
- b. These exercises may be taken through several octaves, and transposed into all the major and minor keys.

No. 7.

- a. This exercise can also be practised in the reversed position in the treble; thus, etc.
- b. It should be played through several times before the coda is taken, if the hand is not too weary with only playing it once.
- c. Let the exercise be performed in a bold and decisive manner, the bass to be heard quite distinctly and played *non legato* and with the thumb and fifth finger throughout.

a. Practice in a measured movement, with a firm blow, separating well the fingers.
b. Gradually increase the speed until the greatest ease and fluency are attained.

c. The wrist should not move about but be held firmly in its place.
d. The movement along the key board is effected by extending a finger, and then drawing the hand toward it, with a slight movement in the upper arm in a horizontal position.

e. This exercise should also be practised in 5 time in triplets. The left hand will receive the accent with the fourth finger in ascending, and the right receives it in descending. Let the fourth finger be strongly explained, but care should be taken that the *legato* be not disturbed by it.

f. This number can serve as a preparation for the one following.



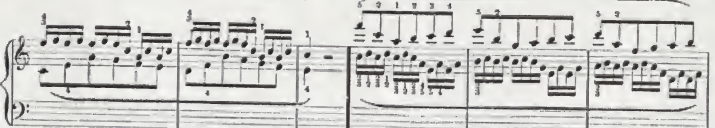
No. 9.

e. It is the purpose of this trill exercise, first, to strengthen the finger portion of the hand, second, to cultivate equality of touch. Smoothness of execution is possible only when the flexibility and the strength of the fingers are equal, and with automatic control of the prepared movement.

f. The remarks a, b, and c, of the previous number are also to be here observed.

g. Where two sets of finger-marks appear, the upper set is preferable for the first practice, and one should be thoroughly mastered before the other is attempted.

h. The figure in the left hand in ascending should sound out clear and distinct, for additional practice, it can even be made more prominent than the right hand.



THE WISDOM OF MANY.

But swerve your courage to the sliding plane and we'll turn, — Shakespeare.

There is not a fiercer fall than failure in a great object.

— Ainslie.

This profound firmness which enables a man to regard difficulties but as evils to be accounted, no matter what shape they may assume.

Of all wild beliefs preserve one from a tyrant of all tates — a fatterer. — Johnson.

The fool and the genius are the only ones that need no teaching.

The lamp of genius, though by nature lit, is not protected, warmed, and with care, from dust or rain or waste with little glass.

Steth make all things difficult, but industry all easy. — Franklin.

One must suffer much to make others wise. — Paganini.

There is scarcely a single great master composer whose works I have not diligently studied. — Mozart.

Apply yourself steadily and you will be as skilful as I am. — Bach.

Public players never lose in expression and feeling in playing in exact proportion as they gain in execution. — Schumann.

The fundamental rules for piano students: never miss or slight a single note; give equal weight to each note. — Auld.

It is quite useless to cultivate the fingers when the mind lies dormant. — Chopin.

Alas at perfection, which is attained by slow degrees, though in most things perfection can only be approached. However, those who aim at it and persevere, will come much nearer to it than those whose laziness and despatch make them give up with satisfaction: "the hand and legless are left by the way."

The highest by great time needed and kept, Were not attained by noble efforts, But first, while they were right, Were being, appears to the night. — Longfellow.

You may possess, in the bottom of your mind, talents that is calculated to command universal admiration, but without application and industry it will always remain where it is.

"Any fool can play fast, but it takes a musician to play slowly." Mostly (but not exclusively) a counsel to teachers as people who was trying hard to make a *debut* out of an *adagio*.

Nin the studies, but the study, makes the whole.

One arrives at art only by roads barred to the vulgar; by the road of prayer, of purity of heart; by confidence in the wisdom of the Eternal, and even in that which is incomprehensible. — Chopin.

It is the part of an indifferent and troublesome machine to care too much about fame, about what the world says of us; so be always looking in the faces of others for approval; to be always anxious for the effect of what we do and say; to be always desiring to hear the cheer of our own voices. If you look about you, you will see men who are wearing life away in feverish anxiety of fame; and the best we shall ever hear of them will be the funeral bell that tolls them to their graves. — Longfellow.

Be what nature intended you for, and you will succeed. Be anything else, and you will be ten thousand times worse than now. — Sydney Smith.

The greatest of faults, I should say, is to be conscious of none. — Confucius.

CAUTIONS FOR PIANISTS.

BY THADDEUS WIER.

I warn pianists, and others who, in playing:

1. Against any slow and unsuitable playing. Why should you wish to attract attention, and to create an effect by feigningness and all sorts of pinnaces, or by various overdone exhibitions of "musicality"? You have only to play naturally and beautifully, and to direct yourself with modesty and propriety. Direct your whole attention to the business in hand, — that is, to your performance; and endeavor to secure for it the interest of the public, who are so easily rendered inattentive. We want no more public performances from eccentric geniuses.

2. Do not devote yourself exclusively to pieces calculated to show the skill of the performer. Why devote always to show off your power in octavo passages, your trills, your facility in skips, your unprepared stretches, or other fantastic feats? You only produce weariness, satiety, and disgust, or, at least, you make yourself ridiculous.

3. Play good music in a modest and rational manner. The public are tired of hearing Paganini, made up of scale and scale, endless Rondo, Rhapsody, Fantasia, without fiery, diabolical music, and endless cheap silly exercises that mean nothing. Learn to understand the age in which you live.

4. Do not make yourselves students by new lessons in piano-playing. I mention, for example, one of the most foolish affectations of modern times. You try to imitate as a note, just as you imitate and talk players are too much inclined to do. Do not expose yourselves to the derision of every appreciative in piano manufacture. Have you no understanding of the construction of the piano? You have played upon it for years, and you are, you should upon it, for the last ten years, and yet you have not taken pains to obtain even a superficial acquaintance with its mechanism. The hammer, which by its stroke upon the string has produced the sound, falls immediately after the key has been struck, and after that you may never take pains to obtain even a superficial acquaintance with its mechanism. The hammer, which by its stroke upon the string has produced the sound, falls immediately after the key has been struck, and after that you may never take pains to obtain even a superficial acquaintance with its mechanism.

5. Give up the practice of extreme exercises. Widely different harmonies may sometimes produce a good effect, but not by too frequent and too eager an employment of them at every opportunity. Even the greatest beauties in art can lead to monotony, and this again to one-sidedness. Art should be many-sided, and you must never produce the impression that you are inclined to make the means an end. I beg you to reflect that too much practice on very wide stretches calculates the muscles and the power of the hand and finger, endangers even, your touch, and makes the last note of a piece play a doubtful acquisition. Teachers ought, therefore, to use great prudence, and only gradually to permit their pupils, especially young girls, to practice great extension and wide stretches. To learn to be able to write ten notes is quite enough.

6. Before you perform a piece, play a few suitable chords and a few appropriate passages or scales up and down, but play an simple scale such as I have heard from many artists, in order to try whether the condition of the instrument presents any unexpected difficulties. Try carefully, also, the unmovable pedal, the breaking, rattling, grating pedal, is a great annoyance. I wonder if the piano of the future is to suffer from this also. Chopin's funeral march with delicate accompaniment of a rapid pedal trill, although the musician does not mistake in the last do not over — alas! who can describe the effect of this melancholy march?

7. Use no mechanical aids in practicing, not even the piano key-board, although with very careful use that is

not without value. Strength will come with time; do not try to hurry nature, the table is the best "dumb key-board." The "hand guide" is also unnecessary; its value is compromised by its disadvantages.

8. Do not let your hands crowd to near while you are playing. Do not play the same piece too often. You may be tired in breaking off in the midst of a piece, if there is loud and continuous talking, etc.

"PROTECTION OF THE MUSICAL PROFESSION."

RESOLUTIONS ADOPTED BY THE MUSIC TEACHERS' NATIONAL ASSOCIATION.

THE lack of any national institution to fix a standard of ability on the part of teachers of music has the result of affording many incompetent persons an opportunity to assume a position for which they are often notoriously unfitted. The evil result of the lack of any standard of ability in this line are felt in the waste of time and money by students applying themselves to musical studies under incompetent instructors, as well as in showing discredit upon those who are capable of doing good work in this direction. With a view to establish some means for overcoming, partially, the present condition of things, the following resolutions, drawn and offered by Mr. E. M. Brewster, of St. Louis, president of the national teachers' association, were adopted with enthusiasm at the annual meeting of the association at Providence:

Resolved, That in order, first, to protect the public from incompetent teachers, and, secondly, to protect the teachers who have made an adequate preparation, it is the sense of the Music Teachers' National Association, in convention assembled, that it is desirable to provide a system of examination for those desiring to practice the profession of teaching; an examination which shall fairly and impartially draw the line between the incompetent and the competent; and be it, therefore, further

Resolved, That a committee be appointed by this association, with power to add to their number such other substantial musicians as they may see fit, with instructions to require and adopt a plan of procedure looking to the establishment of a national college of teachers, who shall annually select from their number a board of examiners, subdivided into vocal and instrumental examiners, — whose duties shall be to examine all candidates for teachers' certificates; and be it further

Resolved, That this committee shall be empowered, if, after due deliberation, they deem it advisable, to resolve themselves into the charter members of such National College of Teachers, and elect a board of examiners for the next annual meeting at Cleveland, and provide a suitable formula of examination, to the end that the work contemplated in this movement may be as speedily incorporated as is consistent with mature deliberation and preparation.

MEANS E. M. Brewster, of St. Louis, W. H. Sherwood, of Chicago, and E. B. Whitney, of Boston, and E. C. Stewart, were chosen as this Committee.

Never allow yourself to dream while practicing, either in your piece, or technical work. In this way you lose intellectual strength.

Students should be very careful that they know just what they are going to do each day, when they begin practice. You must not only know what to do, but how to do it; and if, in your technical practice, you do not see any progress at the end of the week, be frank with your teacher and tell him so.

Hard work will best uncertain fortune mend.

No. 10.

- a. This exercise was originally intended for a *staccato* exercise, and as such it sounds more effective. It can, however, be played *legato*.
 b. The utility of the exercise lies in this, that it passes through all the major keys and their relative minors.
 c. Uniform fingering is retained throughout. Special care must be taken to avoid hesitating too frequently.
 d. Fix each key in the mind before going to the next, and be able to tell at any moment in what key you are playing. A practical knowledge of harmony is almost indispensable in an exercise of this kind, and the practice, if perfectly done, is very fascinating.

The musical score for exercise No. 10 consists of six systems of piano accompaniment. Each system contains two staves (treble and bass clef) and is written in a common time signature (C). The exercise is designed to pass through all twelve major keys and their relative minors. The keys, in order from top to bottom, are: C major, G major, D major, A major, E major, and B major. Each system includes detailed fingering numbers (1-5) for both hands. The first five systems end with a double bar line, while the sixth system concludes with a final double bar line and repeat dots. The notation includes various musical symbols such as notes, rests, and accidentals (sharps and flats) to indicate the key changes.